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NOVEMBER / DECEMBER 14

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Coming in from the cold

After four years in the shadows,
Laura Poitras returns with *Citizenfour*

ALSO: SCIENCE TV: THE BIG PICTURE | NAT GEO SPICES UP SLATE WITH EAT: THE STORY OF FOOD

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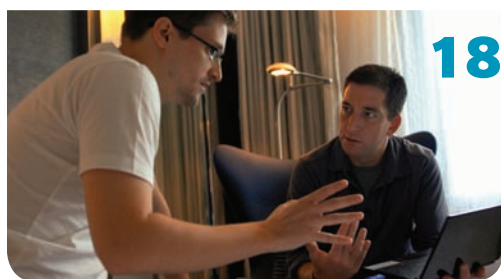
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A+E NETWORKS.



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WHEN BIG SWINGS MISS

Once fall begins to give way to the chill of winter, baseball season in North America wraps with the World Series, in which Major League Baseball's best teams face each other. The heroes of the games, naturally, are the ones who make the big plays and deliver the game-clinching homer at the bottom of the ninth. Sadly, posterity doesn't smile as kindly on those who take big swings at bat, but strike out.

It's no secret that unscripted television in the U.S., both on cable and broadcast, is in need of a home run. It's a refrain we have heard since 2012 A.V. (or "After *The Voice*") during various panel sessions at our events, and one I'm sure we will hear again come January at the Realscreen Summit. But while over the past year and especially in broadcast, there have been some big swings in the unscripted space, they haven't connected.

In recent months we've seen two highly touted unscripted formats – with impressive track records outside of North America – fizzle Stateside. *Rising Star* and *Utopia* each offered up big, bold and heavily hyped twists on traditional competition fare, but both were met with lukewarm-to-tepid response in the U.S.

Some argue that the constant push for the Next Big Thing will, more often than not, result in the Next Big Failure. During a panel session at Realscreen London in October, Studio Lambert head and All3Media America chairman Stephen Lambert echoed that sentiment, decrying "the loud fanfare that says, 'We've got the next big hit – clear the schedules!' You're almost certain to fail."

Lambert maintains that the monster shows that have recently emerged both in the U.S. and the UK "very often are very little shows," citing the BBC's *Great British Bake Off* and his own *Gogglebox* for Channel 4 as prime examples.

The *Undercover Boss* producer added that one of the problems broadcast nets in the U.S. have when it comes to hitting one out of the park is a seeming disconnect between the broadcasters and networks within their parent companies' cable groups. While in the UK, the structure exists for a show such as *Bake Off* to move from BBC2 to BBC1 once it reaches a level of popularity, cable hits in the U.S. generally don't head to broadcast once they reach a critical mass.

Also in that Realscreen London session, Jason Sarlanis, VP of alternative at ABC, highlighted huge cable talents that have made the move to broadcast. Bear Grylls, Adam Richman and Anthony Bourdain have each built substantial careers via cable and, as Sarlanis put it, "once they become household names, they're broadcast worthy."

The takeaway? Looking for the Next Big Thing, and proclaiming that you've found it, can be a fool's game. Perhaps, in the wake of a couple of very big swings – and misses – two valuable lessons can be learned from the baseball diamond. Sometimes the best hope your team has to win the pennant comes from the farm team. And you don't always need a line drive to get the player on third base home. Sometimes a bunt will do.

CORRECTION: In last issue's photo pages for Realscreen West, we incorrectly identified Eli Lehrer's company affiliation. He is SVP of non-fiction programming for Lifetime. We regret the error.

Cheers,
Barry Walsh
Editor and content director
realscreen

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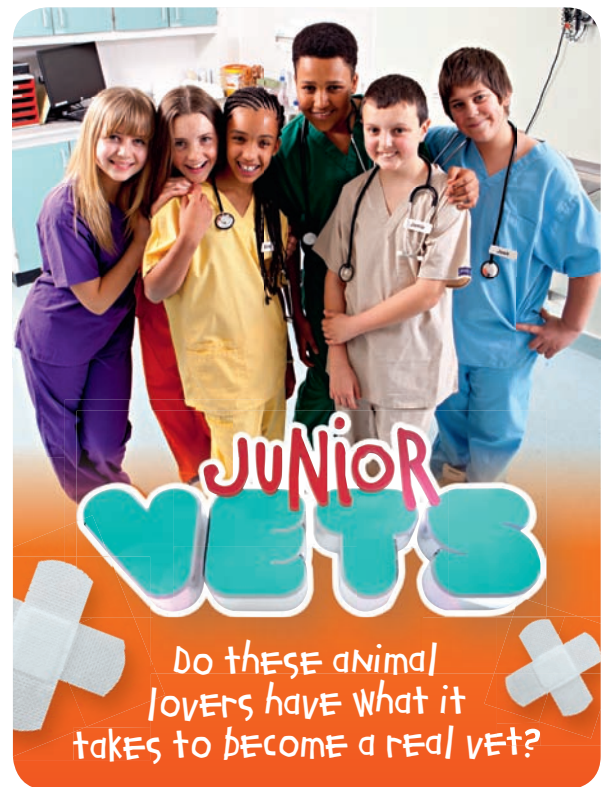
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WE BRING YOU THE SHOWS AND FORMATS THAT GLOBAL AUDIENCES LOVE.





Bigger and better

At the beginning of October we welcomed close to 450 international delegates to Realscreen London, the first annual conference designed specifically to facilitate connections between UK, European and U.S. producers, broadcasters and distributors of unscripted entertainment programming.

The attendance numbers alone far exceeded our expectations for a first-time event, and bore out the hypothesis that this was the right time in the industry calendar and the right geographical location for such an event.

I cannot thank enough the members of the advisory board who thought that this idea was a good one from the get-go and generously gave their time to help construct the event's agenda: Sean Cohan, EVP, international, A + E Networks; Jonathan Hewes, head of international, Wall to Wall; Daniel Korn, SVP and head of programming, Discovery Networks Western Europe; David Lyle; Laura Marshall, managing director, Icon Films; Jane Millichip, managing director, Sky Vision; Jane Root, CEO, Nutopia; Rob Sharenow, EVP and GM, Lifetime; John Smithson, creative director, Arrow Media; and Ellen Windemuth, CEO, Off the Fence. Our task now is to find a larger, more inclusive and welcoming venue for our return in early October 2015. Please check out our photos on page 24 to get a glimpse of some of the speakers that were on hand.

By the time you read this the full agenda for the 2015 Realscreen Summit will be published and many of you will already have started filling out your diaries. For the last several editions our numbers have grown significantly year over year, and the 17th edition is on track to keep up that tradition, which means that we'll be welcoming very close to 3,000 delegates from around the world to the Washington Hilton in DC, January 27-30. Wow! We're ready for you, and we're looking forward to welcoming you to Washington once more.

As I noted in the last issue, we're expanding the 2015 edition of Realscreen West to run over three days, from June 1-3, as we return to the Fairmont Miramar in Santa Monica, where we have venue exclusivity. That means that only registered delegates will have access to the entire hotel property, creating an ambience designed to promote optimal deal-making. Monday will feature structured networking opportunities such as our Speed Pitching, Meet an Expert and Speed Networking sessions, with Tuesday and Wednesday to be packed with insightful and provocative content. The Realscreen Awards ceremony returns on Tuesday, June 2. We'll be announcing the advisory board in our January/February 2015 issue.

This is our last issue of 2014, so I'll take this opportunity to wish you all the very best of the holidays and a happy and prosperous New Year.

'Til next time, go well,
Claire Macdonald
VP & publisher
realscreen

UPCOMING ADVERTISING & SPONSORSHIP OPPORTUNITIES

JANUARY/FEBRUARY

This issue will feature a special report on stock footage, as well as a history genre focus, our 2014 Trailblazers, and a report on casting.

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For information on any of these opportunities or to discuss something custom that we can do for you, call *realscreen* sales at 1 416 408 2300 and ask for Melissa Giddens at x228, Lisa Faktor at x477, or Chris Vin at x483.



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DISCOVERY TAKES A SHINE TO ROSS

Shine America CEO Rich Ross moves to Discovery Channel as president in the wake of the Shine/Endemol/Core Media merger. BY ADAM BENZINE

Shine America CEO Rich Ross is to become the new president of U.S. cable network Discovery Channel, effective from January 2015.

Ross will be based at Discovery Communications' Los Angeles office, overseeing creative and brand strategy, development, production, marketing and all day-to-day operations for the flagship network. He will report to Discovery Communications president and CEO David Zaslav.

In a statement, Zaslav said: "Rich is one of the most creative storytellers, ratings drivers, brand builders and TV executives in the industry today. I am confident that with his experience, relationships and creative leadership, Rich can lead Discovery to its next great chapter in innovative, groundbreaking television."

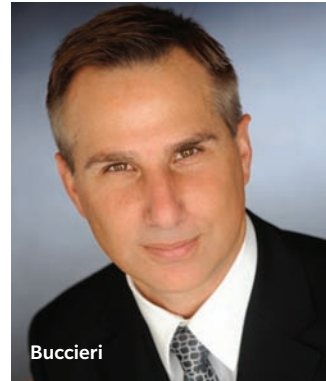
Ross added: "This network is the gold standard of programmers and to be able to add to its depth of great content with new stories and new characters is simply thrilling."

Marjorie Kaplan – who has served as Discovery Channel's interim president since Eileen O'Neill moved to become global group president of Discovery Studios in August – will continue to hold interim responsibility until Ross's arrival in January 2015.

Thereafter, she will continue to serve as group president of TLC and Animal Planet, and will add Velocity to the portfolio of networks under her leadership.

Ross's departure at Shine comes as Endemol – currently undergoing a merger with Shine and Core Media – announced that Cris Abrego and Charlie Corwin had been named North America co-chairmen and co-CEOs for the as-yet-unnamed joint venture (see page 11).

PAUL BUCCIERI JOINS A+E



Paul Buccieri is leaving ITV Studios to become president of U.S. networks History and A+E.

In the role, effective early next year, Buccieri will report to Nancy Dubuc, the president and CEO of parent company A+E Networks. He will oversee all content creation, programming, brand development and

marketing for both channels and their affiliated brands.

As a result, David McKillop and Dirk Hoogstra – A+E and History's respective exec VPs and GMs – will now report to Buccieri.

"Paul and I have a longstanding professional relationship going back to our early programming days on some of A+E's biggest hits," said Dubuc in a statement. She added that he is "also a brilliant strategist. As the media landscape continues to evolve, Paul will be looking at the future of our powerful brands with a macro vision."

The move sees Buccieri stepping down from his role as chairman of the ITV Studios U.S. Group and Global Entertainment, in which he oversaw ITV-controlled prodcos including Gurney Productions, Leftfield Entertainment, High Noon, Thinkfactory Media and DiGa Vision; and headed up the UK broadcaster's global distribution arm. ITV Studios has not named a replacement for him at press time.

Buccieri joined ITV Studios in 2007, and in 2011 was named MD of ITV Studios International. After that he became president and CEO of the ITV Studios U.S. Group in 2013, before moving to the new position of chairman in May of this year. Prior to joining the company, Buccieri served as president of programming, production and development at Fox Twentieth Television, and before that was an executive producer at Endemol USA.

The news comes after A+E Networks announced in early November that chairman Abbe Raven would be retiring next year, on February 2.

In a statement, Buccieri said: "Nancy is a dynamic and inspiring leader who has built an exemplary management team at A+E Networks. With a combination of this team and a portfolio of incredibly strong brands, we will continue to attract the best creative talent."

"I want to thank ITV for an incredible seven-year journey. I could not be more appreciative of all the wonderful people I've worked with during my time there."

Adam Benzine



Greenlit & Gone

A look at what's on the way from assorted networks, and what's on the way out.

Medicine Man

Produced by: Flame Ventures/
Wilshire Studios
Network: TruTV

The Raft

Produced by: Brian Catalina
Entertainment, Electus
Network: National Geographic
Channel



Here Comes Honey Boo Boo

Produced by: Authentic
Entertainment
Network: TLC

Utopia

Produced by: Talpa Media USA
Network: Fox

POINTED ARROW: A Producer's Perspective

BY JOHN SMITHSON

It's that time of year again – off for a trip to yet another far-flung location, this time for the annual World Congress of Science and Factual Producers in Hong Kong.

With more and more events, markets and festivals scattered across the globe, all designed to lure producers, it's sometimes hard to justify the time out of the office.

It would be perfectly possible to spend the entire year in a flurry of exotic travel. Imagine it – back-to-back meetings in yet another conference venue, endlessly pitching an exciting slate of potential projects and finding clever ways to finance them. Talk, as they say, is easy.

But Congress holds its appeal with a good mix of thought-provoking sessions, excellent networking and grade A-gossip.

This year's Congress has not been without drama. We were all booked to fly to Beijing when the news broke of alleged financial irregularities at CCTV-9, China's factual TV giant and host of the Beijing Congress. In the aftershock, the Congress needed a new venue and all credit to the organizers for shifting everything to Hong Kong with only a few weeks' notice.

I'm not going to speculate about events at CCTV or what this all means for the future of coproduction with China, but it is a giant wake-up call about the realities of production partnerships beyond the familiar circle of territories.

As producers we are constantly looking for new ways to finance our shows and there are plenty of tempting opportunities. In the last year I've been to Korea to look at the prospects of working with a country intensely focused on growing its international content creation, and my co-creative director at Arrow, Tom Brisley, was part of a big UK delegation to explore what's on offer in China.

China has always been the country you feel is simply too big to ignore. Lots of indies and broadcasters have been building relationships for some time. The feedback I've heard seems to reflect a mixed bag of experiences.

It's not only China – there's potential opportunity in lots of the other fast-emerging and content-hungry nations such as Brazil, Russia, Mexico and so on.

But here's the challenge. Do you blaze a trail, go in early to build key relationships with government officials, broadcasters, local producers and evolve to become a favored key supplier? Or do you play a waiting game, wait for others to do the learning, see how it all pans out and, if sustainable, then get on the plane?

Building these new relationships takes substantial time and money. It's a long way removed from the well-trodden realities of dealing with the big international factual players. Also, you can never underestimate the challenges of dealing with a fundamentally different political, legal and business culture.

A key question facing any indie is, do you just work in your own domestic market, or do you widen to the key territories in Europe and North America? Or do you choose to play globally?

There's no right answer. Across the indie sector you hear of companies who have made a total success out of any one of these three routes. There are also the stories you hear less about – the companies that spend massive time, money and effort to crack the global market and yet are left with nothing to show for all their work.

It's certainly easier for the big sales and distribution companies that have the resources and focus to spend real time building these global links. Some smart producers piggyback on their experience. For indies, you simply cannot waste time and lose focus – you've got to keep churning out the hours.

Ultimately, taking the global plunge is all about weighing time, risk and reward, which is something every indie does, every single day.

John Smithson is creative director of Arrow Media, an indie he co-founded in 2011. Previously he was chief executive at Darlow Smithson Productions.

SHINE/ENDEMOL/ CORE MEDIA J.V. FIRMS UP EXECUTIVE STRUCTURE

The newly merged Endemol-Shine Group-Core Media joint venture has firmed up its leadership structure, following the appointment of CEO Sophie Turner Laing, with Tim Hincks named president.

In the role, Hincks – based in London – will report to Turner Laing, working with her to develop and grow the creative and strategic direction of the company, with specific responsibility for the U.S. and UK.

“This new joint venture will establish one of the world’s most exciting, diverse and dynamic businesses for creative talent,” said Hincks in a statement. “It will be a place that gives the best people in our industry the freedom to pursue new ideas that they believe in and to take creative risks to realize their ambitions on a global scale.”

Turner Laing added that Hincks’ “experience and understanding of creative entrepreneurship and talent is first class.”

Meanwhile, in tandem with the news that former Shine America CEO Rich Ross would be heading to Discovery Channel as president (see page 9), Cris Abrego and Charlie Corwin have been named North America co-chairmen and co-CEOs for the as-yet-unnamed joint venture.

Abrego and Corwin will continue to report to Hincks and will spearhead day-to-day operations across Endemol’s operations in the U.S., in addition to assuming responsibility for Shine America upon completion of the transaction. Peter Hurwitz will oversee Core Media as president.

In a joint statement regarding the appointments, Hincks and Turner Laing said: “Cris and Charlie are exceptionally creative entrepreneurs and leaders who are tremendously respected by the creative community, partners, and colleagues alike. Together with Peter we couldn’t ask for stronger executives to spearhead the venture’s U.S. operations into a new phase of creativity and growth.”

The news comes after Rupert Murdoch’s 21st Century Fox and Apollo Global Management finalized the merger of the Fox-owned Shine Group with Apollo-controlled Endemol and Core Media Group earlier in October, in a deal that will see Apollo and Fox each receiving a 50% share of the new venture.

Completion of the transaction remains subject to regulatory clearances and other customary closing conditions, which are expected by the end of the calendar year.

Adam Benzine



BEST PRACTICES: COPING WITH STRESS

BY CHRIS PALMER AND
SHANNON LAWRENCE

There are times when we all feel overwhelmed and overloaded with tasks and responsibilities. This leads to frustration, stress and, sometimes, anger and depression. So here’s the big question: how do you attend to everything while maintaining your physical and mental health?

Coping with stress and overload is important, and it is possible to be efficient at tackling life’s daily tasks while maintaining balance and serenity in your life. Here are 10 tips to help you deal with the demanding pace of modern life:

Schedule some “me time”: Whether it’s reading a novel, doing yoga, listening to soothing music, or deep meditation, it’s important to take time out of each day to do something that allows you to be free of the preoccupations of work and responsibilities. Give yourself permission to rest your mind.

Take breaks: Be sure to take frequent breaks during the work day. Walk away from your work for a few minutes. You’ll reduce your stress and increase your productivity later.

Focus on one task at a time: If you try to do everything at once, it feels like you’re not getting anything done at all. Devote 100% of your attention to each task you do and you’ll complete tasks more efficiently.

Exercise: Exercise helps you release stress.

Prioritize your tasks and tackle them accordingly: Work on your projects in the order in which they are due. It’s helpful to keep a calendar of your due dates so that you can guide your work productivity. Be careful not to procrastinate.

Sleep more: Getting an adequate amount of sleep each night – seven to eight hours – helps to prepare you physically and mentally for the day ahead. Ensure you have a restful night of sleep by turning off electronics and computer screens at least an hour before bed.

Step away from the technology: We are bombarded by electronic distractions – e-mail alerts, text messages, Facebook, and YouTube are all right at our fingertips. If you set boundaries on your electronics usage while you’re working, you’ll work more efficiently.

Work for the weekend: When you’re in the thick of work, sometimes it can be hard to stay motivated. Plan a fun activity or reward so that you have something to look forward to at the completion of your work.

Don’t be afraid to ask for help: Be honest with yourself and your supervisors about the work load you can adequately handle. We all need a little help every so often. Confide in colleagues and supervisors about your work progress, and ask for more time to complete tasks if necessary.

Reframe how you view your work: Look at your progress rather than what you have left to do. Be optimistic and keep life in perspective.

Try incorporating one or two of these ideas into your efforts to curb your feelings of stress and overload. Even a small step towards stress management can make a big difference in helping you achieve balance in your professional and personal lives.

Professor Chris Palmer is the director of American University’s Center for Environmental Filmmaking and author of the Sierra Club book Shooting in the Wild: An Insider’s Account of Making Movies in the Animal Kingdom. Shannon Lawrence is a filmmaker and MA candidate at American University. •

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Keynote Panel: Change is Good?

We now find ourselves in a world where “flat is the new up”, where cord cutters and cord nevers are growing in number, and little ol’ super-indies are becoming broadcaster-owned mega-indies. What does all this change mean for content creators, programmers and distributors?

In a session that could be subtitled “How I Learned to Love Disruption”, top level executives will weigh in on how the major disruptors impacting the unscripted industry (and beyond) are shaping their strategies, and debate and discuss the new visions that will innovate and invigorate the content industry.



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FOOD FOR THOUGHT

Sushi is just one of the items on the menu for Nat Geo Channel's *Eat: The Story of Food*. (Photo: iStock)

BY NICK KREWEN

With the six-part miniseries *Eat: The Story of Food* and two companion series also slated to air in November, National Geographic Channel aims to cook up its own brand of food content in the hopes that audiences will bite.

By 2050, when an additional two billion people inhabit our tiny blue planet, currently populated by seven billion, the most pressing question that might face us then will be, how on Earth do we feed us all?

It's such a serious issue that the National Geographic Society, one of the world's largest non-profit scientific and educational institutions and co-owner of the namesake magazine and TV network that boasts a global viewership of almost 400 million homes, decided to devote a number of its platforms to intensively explore the topic.

Under the overall banner "The Future of Food," the Society has devoted content within eight monthly issues of *National Geographic*, an exhibit at the Washington DC-based National Geographic Museum entitled "Food: Our Global Kitchen" (running through February 2015), some food-related National Geographic Live events, and a couple of books for good measure.

And on the TV front, there's what National Geographic Channel regards as one of its most ambitious projects ever – *Eat: The Story of Food*.

Produced with a seven-figure budget by National Geographic Studios (NGS) in association with Creative Differences, *Eat: The Story of Food* is a six-episode miniseries that not only aims to serve as the definitive history of the evolution of our culinary habits, but also involves the participation of nearly 90 experts on the subject, ranging from celebrity chefs such as Rachael Ray and "Iron Chef" Masaharu Morimoto and authors

Ruth Reichl and Simon Majumdar, to food scientists, historians, farmers and fishermen.

"You could almost think of this as the *Cosmos* of food," says Pam Caragol Wells, an NGS executive producer of the series, which rolls out over three consecutive nights beginning November 21.

"Think about *Cosmos* from the perspective of the efforts of Fox and the National Geographic Channel. This is really looking at food in that same way – we wanted to look at it culturally, scientifically, and we wanted to do it in a way that was both entertaining and thought-provoking. It's a subject that is so ubiquitous and so big it's almost like making a TV show about air, as our executive producer and showrunner Erik Nelson [from Creative Differences] likes to say."

Covering six specific hour-long topics – "Food Revolutionaries" (innovators), "Carnivores" (meat), "Sugar Rushes" (sugar), "Sea Changes" (seafood), "Guilty Pleasures" (processed food), and "Staffs of Life" (grain) – the creative team behind *Eat: The Story of Food* faced some difficulties in deciding exactly what should be covered.

"We had an idea of some overall narratives, and we had an idea of some of the stories we wanted to go for," says Caragol Wells. "We were struggling with the groupings in the beginning because we were trying to figure out, where does spice fit in? Where does processed food fit in? What do they fit with?"

There were, of course, some obvious choices.

"Seafood and carnivores were two that just seemed strong, powerful and meaningful

IDEAS & EXECUTION

subjects,” says Caragol Wells. “The story of meat is in some ways the story of us, including the story from a primatologist that the cooking of meat is what grew our brains, turning us into who we are today.

“We were really thinking about what would be the most insightful, the most surprising, and the most fun to watch, and that was our bar as we tried to pick and choose what ended up in the final shows.”

In the end, it was the expert interviews – “more than one million words in 3,362 pages of single-spaced transcription,” Caragol Wells notes – that gave producers the direction for the miniseries, while also ensuring the authoritative tone viewers expect from Nat Geo content.

“As our subjects were so smart, so insightful, and often so revelatory in the comments, their observations naturally meshed perfectly with the National Geographic brand, so it was easy to adopt their ‘filter,’” says Creative Difference’s Nelson. “I often said that the ‘feel’ of the project should be like the green room at *The Daily Show* when Jon Stewart is pre-



Julia Child, one of TV’s first culinary superstars, is a “Food Revolutionary” featured in *Eat: The Story of Food*. (Photo: Getty Images/Hans Namuth)

interviewing a serious guest. The content is serious, but I imagine there is a certain amount of irreverence and spontaneity which spills out to their broadcast.”

“We thought of ourselves as curators of the conversation rather than your typical

producer,” says Caragol Wells.

There was also a little controversy in the kitchen behind the scenes.

“‘Standards & Practices’ are pretty intense here at National Geographic, so we had some really interesting debates,” says

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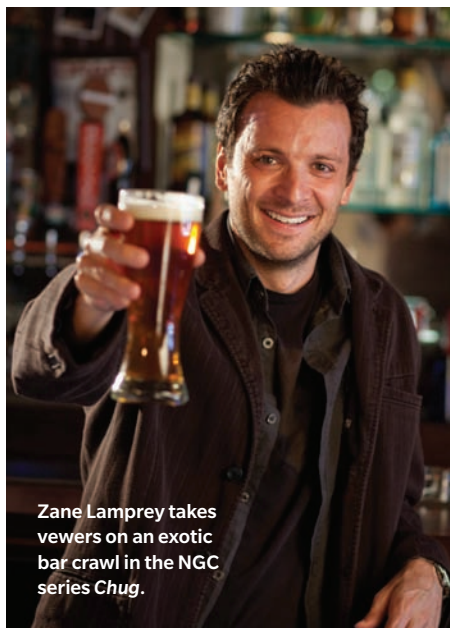
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Caragol Wells. "Can we really say that the flavor of vanilla was ever truly extracted from a beaver's anal glands? A strange fact, which a couple of our staff wanted to research to see if it was true. And the fact that in World War II, soldiers used [luncheon meat] Spam to polish their boots and their guns, not just to fill their bellies. There are always surprising stories there."

As much as *Eat* is the first program of its kind to appear on the National Geographic Channel, it won't be the only foodie-friendly content rolled out in November: the 6 x 30-minute *Eric Greenspan is Hungry*, described as "one part adventure, two parts hunger, a dash of Americana and then add a whole lotta meat," and *Chug*, a 6 x 30-minute program hosted by Zane Lamprey (*Three Sheets*, *Showdown of the Unbeatables*) that takes viewers on a bar crawl to exotic destinations to reveal drinking traditions and cultures, are both being launched on November 24.

Although both shows are meant to serve as companion programs to *Eat: The Story of Food*, Nat Geo Channel SVP of



Zane Lamprey takes viewers on an exotic bar crawl in the NGC series *Chug*.

programming planning and research Brad Dancer says it also proved to be a good opportunity to strike when the iron was hot and capitalize on food culture's cachet.

"We know that a lot of viewers who tune into our channels also like the food

channels, so we were trying to figure out a way of bringing them into the Nat Geo space," says Dancer. "It certainly offers us an opportunity to bring some viewers the other way to us, and perhaps to stick around if they like what they see."

As to whether audiences will have a taste for *Eric Greenspan is Hungry* or *Chug*, Dancer says that will be determined by ratings.

"It's an experiment," he admits, while adding that both series offer elements that go far beyond your usual culinary TV fare.

"I would venture that no one has ever looked at food quite the same way we have," says Dancer.

Indeed, Nelson says that his work on *Eat* has made him look at food – and drink – differently.

"Nathan Myhrvold, a 'Food Revolutionary' who wrote *the* book on modernist cuisine, says the best way to make a cheap red wine taste like an expensive red wine is to run it through a blender for a few seconds," he says. "Nathan is right."

With files from Barry Walsh

015

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BY ADAM BENZINE

'STORYVILLE' GOES GLOBAL

BBC 'Storyville' editor Nick Fraser tells *realscreen* his plans to launch a global platform that will provide underserved audiences with blue-chip documentaries.

British public broadcaster the BBC and Danish pubcaster DR TV are undertaking an ambitious plan to bring documentaries to underserved audiences in Africa, Asia, the Middle East and Latin America annually.

The proposed 'Storyville Global' initiative – building upon the name of the UK pubcaster's strand for international docs – will see 20 films per year being provided free-of-charge to pubcasters in developing territories, including Bhutan, Brazil, Burundi, Colombia, Jordan, Lebanon, Mongolia, Nigeria, Palestine and Tanzania, as well as to Iran, via BBC Persian Television.

The scheme, launching in January, is being overseen by Nick Fraser, series editor of BBC 'Storyville', with support from DR TV's head of documentaries Mette Hoffmann Meyer.

"Documentaries perform startlingly well on BBC World News," Fraser tells *realscreen*. "We're talking about audiences per screening of up to 40 million. So our idea is to take films where we can secure a package of rights and put them on a global platform, to find space for them in countries that have no experience of showing documentaries – and in many cases, have no money to buy them."

The partners will target older documentaries that are on to their second or third windows – Fraser offers Rodrigo Vazquez's 2007 film *Looking for the Revolution* and Weijun Chen's 2008 doc *The Biggest Chinese Restaurant in the World* as examples – and will pay roughly US\$10,000 to \$15,000 to acquire them, cutting them down to 47 minutes in length. The films will air through the BBC World News platform, via the Why Foundation, with financial support coming from private donors. With regards to the latter, Fraser says that assistance from Impact Partners' exec director and co-founder Dan Cogan has been invaluable.

"His guidance basically led us to backers in North

America who provided start-up money and we couldn't have done it without them, but we need long-term reliable money," Fraser explains.

Funding for the first year has been secured, but more will be needed for subsequent years. "The whole thing is not expensive," Fraser offers. "The cost per annum is, in the best of worlds – and we're not even working with that right now – about \$1 million. It's very achievable."

He adds that the partners are also being pragmatic about the fact that regimes in some of the countries might ban certain documentaries from being shown. As long as the pubcasters commit to showing the bulk of the films – say, 16 or 17 out of the 20 – 'Storyville Global' will allow some latitude.

"If they can't show some of the films, that's fine, as long as they show most of them," Fraser says. "We're not being dictatorial about taking every one. We've got to be realistic about that."

In tandem with 'Storyville Global', Fraser also reveals that the next major 'Why' project of curated docs – following 2007's 'Why Democracy?' and 2012's 'Why Poverty?' – will be 'Why Slavery?'

The project is still in its infancy, but Fraser, Hoffmann Meyer, Why Foundation CEO Christoffer Guldbrandsen and other members of the team will be meeting with filmmakers at IDFA in Amsterdam and other European fall festivals to hear pitches.

"The idea that there could not be a slave anywhere in the world in five years' time, or in 25 years' time, which is taken very seriously by people, is very appealing to me," Fraser says, adding that all of the docs commissioned for 'Slavery?' will also air on 'Storyville Global.'

"I always believed that documentaries shouldn't be restricted to the elite; they're not for the select few, they're for anyone to enjoy. We should have a system of reliably distributing documentaries all over the world – that's the dream." ●

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After helping break one of the biggest news stories of last year, Laura Poitras pulls back the curtain on how she did it with *Citizenfour*, her insider look at whistleblower Edward Snowden. Here, she tells *realscreen* how she stayed under the radar.

BY ADAM BENZINE

Capturing Snowden



“I’m not the story here,” says Citizenfour – aka Edward Snowden – early on in his first, now-infamous June 2013 Hong Kong interview.

The whistleblower is trying to ensure that the focus will remain on his disclosures about America’s National Security Agency (NSA) and its controversial surveillance policies, rather than on himself, once the story breaks. But once Pandora’s Box has been opened, the world will demand a human face to accompany the story.

Seeing that moment unfold in *Citizenfour*, a high-profile documentary on the whistleblower which opened theatrically in the U.S. late in October, carries an added significance because his words echo the position of the person pointing the video camera at him: director Laura Poitras.

The shy, 51-year-old documentarian has never been fully comfortable in the spotlight. But that is where she has found herself since journalist Glenn Greenwald wrote an article for *Salon* in 2012 reporting that she has faced repeated detainment and harassment from Department of Homeland Security agents since releasing her 2010 doc *The Oath*.

Much has happened since then. The Bostonian filmmaker – who now lives in Berlin – began work on what she billed as the third film in a trilogy of docs looking at America post 9/11; she was awarded a US\$500,000 MacArthur ‘genius’ grant to further her work; and – most significantly – she

has helped bring Snowden’s NSA revelations to the world, earning a share of a Pulitzer Prize for her reporting efforts.

It was her increased visibility and her placement on a watch list that first led Snowden to approach her – and confide in her – via Internet backchannels, thus radically altering the course of her planned third movie.

“I was thinking, ‘What’s happening, what am I reading, and is this true?’” Poitras recalls of the first messages she received from Snowden. “‘And if it’s true, it’s extraordinary.’ Receiving these letters was like, ‘OK, I’ve got a new thread to follow. Let’s see where it goes.’”

Though skilled as a documentary maker, handling Snowden as a source was first and foremost an act of journalism. To aid what would be a massive undertaking, Poitras enlisted the help of *Guardian* writers Greenwald and Ewen MacAskill, who travelled with her to Hong Kong for the historic first meeting with the whistleblower.

“I was certainly nervous,” Poitras recalls. “I had encrypted drives, one to back up and move outside of the hotel room in case the room was raided... I travelled with a printer, because I wanted to be able to print questions and I didn’t just want to go to a public printer.

“I prepared to be able to work in a situation where if something were to happen I wouldn’t lose all of the footage.”

After the Snowden story broke and the

Edward Snowden (left) first contacted Laura Poitras (right) through Internet backchannels using the pseudonym “Citizenfour.”

whistleblower fled to Russia, that sense of precaution intensified and followed Poitras to Berlin, where she began assembling the film with editor Mathilde Bonnefoy. Security safeguards were stringent.

“We did definitely want to keep it under-the-radar; that was important,” the filmmaker recalls. “Even before Snowden, we were cutting on Avid, and each of the systems we were cutting the footage on was air gapped – which means that it wasn’t connected to the Internet – so you couldn’t exploit it from the outside.

“All the footage was kept on encrypted drives,” she adds, “passwords were tightly controlled, very few people had them, and even within an encrypted drive there were certain volumes that were more heavily encrypted for the things that we thought were more sensitive.”

Beyond those steps, cell phones were often kept out of the room; the circle of people working on the film was kept deliberately small; and as an added precaution, Poitras kept back-ups of her work in a safe at the offices of German newspaper *Der Spiegel*.

Poitras says that teaching herself counter-surveillance measures has been “a process of learning” from individuals she has worked with, such as hacker Jacob Appelbaum and former

NSA official William Binney. She says she has also learned much about encryption and security from Snowden himself.

"He's the one who taught me how to use an operating system called Tails, which is probably one of the more secure ways you can communicate over encryption," she adds. "I already knew quite a bit and then learned more as I needed to, and then had to teach people."

The other key security measure Poitras employed was surrounding herself with lawyers. She had a personal lawyer working with her in connection with *Der Spiegel*, looking at "the legal risk of the UK issuing an extradition warrant for me" on account of her reporting on British intelligence organization GCHQ. And in the U.S., lawyer Victor Kovner was assessing the film and its disclosures on First Amendment grounds.

The filmmaker also relied on the judgment of her editorial team at news website *The Intercept* for public interest assessment of several key revelations – now public – that appear in *Citizenfour*: firstly the existence of a "core secrets" government program called Sentry Eagle; secondly, that the U.S. government has 1.2 million people on various watch lists; and thirdly, the confirmation that Greenwald now has a second whistleblower source in the upper echelons of U.S. intelligence.

"What we had to do with our distributors and funding partners is basically say, 'There are things in the film that you're not going to know about until the very end,'" Poitras says. "But you can talk to these lawyers and you can talk to my editor at *The Intercept*, and they will provide you the information – without the content and details – to feel confident about any exposure the film might bring."

After arriving as a late addition to the main slate of the New York Film Festival in September, *Citizenfour* hit various fall festivals across Europe, and received a limited U.S. release in late October.

The doc – which has an assortment of high-profile backers including RADiUS-TWC, HBO Documentary Films and Participant Media – is dense, heady and jargon-filled at times, with references to top-secret programs such as Tempora, XKeyscore, SSO and PRISM. Yet its

"All of the footage was kept on encrypted drives... passwords were tightly controlled."

boldness has led it to become something of an October surprise in this year's Oscars race, where it should almost certainly earn a nomination for best documentary feature.

But beyond its immediate industry impact, the film could serve as something of a technological primer for a certain style of high-risk documentary making going forward. Poitras becomes flustered at the suggestion that she might become a figurehead for whistleblower filmmakers in the 21st century. "I don't know that I'm going

to become... I think maybe I'd be more of a figurehead for how to secure source material, use encryption," she says. "[*Citizenfour*] will probably be used more as a case study of that – how do you protect source material."

Poitras has already given thought to a hypothetical situation in which Snowden could return to the U.S. and face charges of violating the 1917 Espionage Act, leading to a subpoena to hand over all of her *Citizenfour* outtakes.

"That's a decision I made a long time ago: of course I wouldn't," she says firmly. "I would not give it to them, and they wouldn't be able to get it, because it's all encrypted."

She adds that she feels encouraged by the precedents set by other documentary lawsuits, in particular Ken and Sarah Burns's *The Central Park Five*, which successfully argued journalistic privilege to prevent the city of New York from subpoenaing outtakes for that film.

"I was glad that they fought that and won," she says. "You can't have sources that take the risks that they do in providing information if you're going to testify – absolutely not."

Citizenfour evolved to become a film largely about Snowden, but there still remains the question of what Poitras will do with all the material she gathered from 2010 to 2013 – before her life-changing encounter with the American maverick.

"The other footage will find its way into another film," she reveals. "After I returned from Hong Kong and we started doing the first assemblies, it was clear that I'd really shot two films – and that [this] one I was clearly a participant in."

"I feel all of my films are sort of done in a cinema vérité way, where I don't actually know where the story's going. But typically I tend to follow these things, not really knowing where they will take me." •



The NSA headquarters at Fort Meade, Maryland, as shown in *Citizenfour*. (Photo: Trevor Paglen)

SCIENCE TV: THE BIG PICTURE

Arrow Media and National Geographic Channel aimed high for *Live from Space*.

BY MANORI RAVINDRAN

“Dumbing down” vs. “relatable” content. Science programming for millennials. The relationship between science TV and social media. All of these topics and more were put forward by *realscreen* to a panel of science producers and programmers. Read on for a comprehensive look at the state of the science programming nation.

Science never went out of style, but in terms of factual programming, it's having something of a moment.

The 13-episode series *Cosmos: A SpaceTime Odyssey* became the most-watched series to date on National Geographic Channels International; UK indie Arrow Media produced a live special around the International Space Station as it orbited Earth; and Showtime invested approximately US\$20 million into its climate change series *Years of Living Dangerously*.

While a series on the universe's origins on a major U.S. broadcaster would have been unlikely 10 years ago, these tent-pole events are now a reality as a field that's always been relevant but slightly inaccessible is suddenly – critically – relatable. Today, a host of scientific series are bolstering the field by applying principles to aspects of daily life and substantiating Internet-based, user-generated content (UGC) with underlying science: a trend that has laid the foundation for shows such as Science Channel's *Outrageous Acts of Science* and Discovery UK's *You've Been Warned*.

These series are the best of both worlds: entertaining because clips showcase extraordinary incidents that have happened to average people, but scientific thanks to experts explaining the mechanics behind a situation. This science programming doesn't just consider the YouTube generation: it uses that platform to bring programming to the next level.

But does catering to a wider audience and commissioning relatable content also signal a “dumbing down” of the field's high standards? Not necessarily, as *realscreen* learned during a roundtable discussion with a group of science producers and broadcasters.

THE THEORY OF RELATABILITY

“You make the science work on the level that the audiences expect,” explains Tom Brisley, co-founder of Arrow Media, which produced National Geographic Channel's 90-minute special *Live from Space* in March. “We had astronauts doing cartwheels, but we also had them talking about their science lab where they're carrying out cutting-edge science. I don't think it's watering down at all:

**This spring, we asked,
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what smart TV really is..."*

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**This fall, we ask,
where are we headed?**

***Mass Extinction: Life at the Brink*
premieres on Smithsonian Channel
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Brisley

it's making it entertaining and accessible for viewers."

What has changed, explains Pioneer Productions' managing director Kirstie McClure, is that producers have realized there needs to be a shift in the way they present programming – one that recognizes the footprint of Internet channels such as AsapSCIENCE and Veritasium and the blog *I f***ing love science*.

"Relatability is critical for the market today, and I do think a lot of the second screen, Internet-based stuff that's going on plays into that and has brought back a slightly younger-skewing audience to enjoy science again," says McClure.

What's essential going forward, adds McClure, is bringing that second screen audience back to the first screen through the extra, deeper level that television has the resources to provide.

"That's really our challenge as programmers: to attract that younger audience that is used to shorter things [online] and figure out a way to give them those new insights that they're not going to get off the Internet," concurs Rita Mullin, the general manager of Science Channel.

Mullin provides the example of *Outrageous Acts of Science*, which she describes as one of the network's most popular shows because it capitalizes on people's interest in YouTube clips, but adds value "without sucking the life or the fun out of it."

Similarly, Brisley admits that Arrow Media's *Animal Fight Night* series for Nat Geo Wild – which features everything from sparring koalas to enraged hippos – features footage that is hugely entertaining but relatively devoid of science, so the group adds computer generated imaging to deliver a worthwhile takeaway for viewers.

"For me, it's how you deliver science to a modern audience," explains Brisley. "The way people access

"The way people access science is changing and it's the role of broadcasters to recognize that."

science and their content is changing and I think it's the role of broadcasters to recognize that and create fresher ways of delivering science content."

While most broadcasters might agree that updated deliveries are key to maintaining relevance in today's market, Paula Apsell – a senior executive producer who has worked on PBS's iconic science strand 'Nova' since 1975 – is not convinced.

"As long as you follow the science, you do remain current because there's nothing that's more current than ongoing research," says Apsell. "Of course, style has changed in television and so I think our greatest changes have been stylistic. The program is a lot more fast-paced than it used to be and more visual than it used to be. We have fewer talking heads than we used to have."

But Apsell is not keen on any theories of relatability.

The exec – who directs WGBH Boston's science unit, which

produces 'Nova' – says her idea of relatable content is a well-done, quick turnaround program such as the strand's specials on the Ebola outbreak, the disappearance of Malaysian Airlines Flight 17 and Hurricane Sandy.

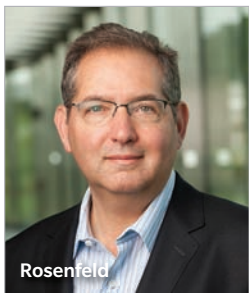
"Our effort to make these quick turnarounds – which has been an innovation at 'Nova' over the past couple of years – is our way of making science more relevant to people," says Apsell. "But I'm not a big believer in science that you can use. I think our viewers are also interested in big ideas they can't necessarily 'use,' to help their health or any practical reason, but just like to think about."

SOCIAL SCIENCE

But even Apsell admits that the venerable PBS strand has had to innovate and become a cross-platform, digital enterprise that is "no longer just thinking about television."



McClure



Rosenfeld



Mullin



Apsell



Science Channel is seeing success with *Outrageous Acts of Science*.



PBS strand 'Nova' aired *Surviving Ebola* in October.

The exec says 'Nova' produces online-only content for an "entirely different" web audience, operates its own YouTube channels, and maintains a strong social media presence. With 573,000 Facebook fans, Apsell says the strand has the largest Facebook following of any adult PBS series.

She isn't alone in recognizing social media's trajectory from add-on to an accepted part of the creative process. "It used to be that you plant your broadcast show and then everything else followed," says Michael Rosenfeld, head of television and film at *Your Inner Fish* producer Tangled Bank Studios. "Now,

if you're not thinking about the social media component, the web component and all those other ways to enrich the experience and get the word out at the earliest stages, you're missing a really big opportunity and it's very hard to catch up."

The exec oversaw the Tangled Bank-produced special *Vaccines – Calling the Shots* for 'Nova' in September and says he's noticed that a dedicated social media campaign has extended the show's life by keeping the community going and

interested parties involved.

"Not only is there a high amount of streaming after the broadcast, but we're seeing continued involvement on the part of all kinds of demographics through Facebook and Twitter, so it can give your show a longer life and longer tail," says Rosenfeld.

One special that made ample use of second screen assets was Arrow's *Live from Space*, which allowed viewers to chat with astronauts and track the space station in real-time.

"If you're not thinking of other ways to enrich the experience, you're missing a really big opportunity."

MAKING IT MUST-SEE

In addition to myriad options for social media, live events can strike the right balance between entertainment and education, and are shaping up to be the next frontier of science programming. Mullin says Science Channel is readying a live broadcast of the Rosetta spacecraft

landing on a comet in November, and McLure adds that Pioneer is developing two live projects.

"In a sense, it ticked all the boxes of a science commission," says Brisley about

Live from Space. "It was a fresh way of looking at the planet and delivering stories of astronauts in micro gravity, and how they got up there and how you eat and live up there. It's fascinating science, but it's user-friendly."

And most importantly, Brisley adds, it was relatable.

"The whole purpose of the show was to understand why the space station was up there and you can boil it down to one equation, which is the future of mankind might depend on it," says the producer, who is back at work in the live arena, developing another space-themed live event for Science Channel and Discovery Channel's coverage of the Google Lunar XPRIZE competition, which challenges teams to land unmanned spacecrafts on the moon.

For today's science producers, even shooting into space is fair game as long as it brings viewers down to Earth.

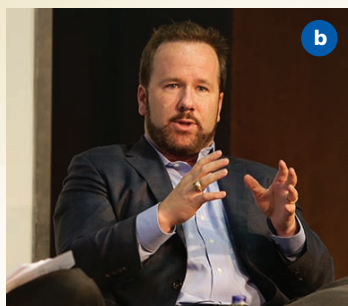
"We're all trying to remain relevant and find that way to bring value to people's experience so that it really is a must-see experience, and that we can do something on television that you can't get on the Internet or from a game," says Mullin. •



real screen LONDON

REALSCREEN LONDON 2014

The latest addition to *realscreen's* event portfolio, Realscreen London, made its debut in early October, with a day and a half of programming designed to facilitate connections between the UK, European and U.S. unscripted and non-fiction markets. Producers, distributors and network executives were among the close to 450 delegates that comprised the capacity crowd convening in West London's Congress Centre to discuss assorted topics and, of course, network. Our thanks to all who made our first foray into London a success, and we'll see you next year. (Photos by Olu Ogunshakin) •



a) Talpa Global's director of global productions Diana Buddingh b) Leftfield Entertainment CEO Brent Montgomery c) Off the Fence CEO Ellen Windemuth and National Geographic Channels International EVP and head of international content Hamish Mykura d) Darlow Smithson Productions MD Emily Dalton e) 360 Production creative director John Farren f) TCB Media Rights MD Paul Heaney g) Discovery Networks Western Europe SVP/programming head Dan Korn h) Nutopia CEO Jane Root i) Raw TV founder Dimitri Doganis with Discovery Family Channel VP of production and development Sarah Davies j) BBC head of history and business commissioning Martin Davidson k) Profiles Television Productions EP and *Amazing Race* co-creator Bertram van Munster.

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The People's Choice uses interactive technology for its gameplay.

THAILAND, VIETNAM MAKE THE PEOPLE'S CHOICE

Tel Aviv-based Armoza Formats has inked two new deals in Asia for the game show format *The People's Choice*.

Lasta Multimedia has bought the rights to the program for Vietnam, while Kantana Group Public Company Limited has picked up *The People's Choice* plus Armoza's *I Can Do That!* for Thailand.

Co-developed with TF1 and using the digital online platform services of Screenz, the sales of the 60 to 90-minute format to the two territories follows sales to Germany, Italy, Sweden and Turkey.

The show is built on a series of dilemmas: would viewers prefer to go a week without showering or a week without their smartphones? When viewers cast their votes on the interactive show, contestants must guess the decision they chose, for the

opportunity to win cash prizes.

While there is no specific timetable for the program airing in Vietnam or any broadcaster attached, an Armoza spokesperson said the Thai version of *The People's Choice* is expected to air in early 2015.

"We strongly believe that *The People's Choice* combines a fresh and buzzworthy concept with a strong and simple interactive element, that creates a live TV event and generates the ultimate water cooler discussions," said Armoza Formats CEO Avi Armoza in a statement. "Asia is a focus market for us and we are thrilled to be taking *The People's Choice* to this region, continuing to work with Kantana on this, and to build a new relationship with Lasta." **Nick Krewen**

ZODIAK MEDIA GRABS GIBBS

Zodiak Media has hired Nathan Gibbs to be its group head of format acquisitions, effective immediately.

In the newly created role, he will acquire global rights to third-party formats to be distributed by the superindie as well as formats for Zodiak-owned production companies.

"As our production companies continue to grow in their local markets, broadcasters are looking to them to provide more and more content," said Grant Ross, EVP of global creative development and format acquisitions, in a statement. "We're accelerating our internal creativity to respond to this, and Nathan will help us do the same with regards to third party format acquisitions."

Formerly a producer and development exec for Endemol Australia, Gibbs has worked on unscripted series such as *Deal or No Deal*, *Big Brother*, *Undercover Boss* and *Wipeout*. He has also worked for Fox World International and Australia's Seven Network.

Gibbs will report to Ross, who joined Zodiak Media from the Endemol Group in May with a mandate to expand the company's formats activity. **Kevin Ritchie**



Sing My Song has been ordered for a second season on CCTV-3.

UMG, ITVS GE STRIKE DEAL FOR SING MY SONG

Universal Music Group has signed on as a partner for ITV Studios Global Entertainment's (ITVS GE) singing competition format *Sing My Song*.

Created by Star China for Chinese national broadcaster CCTV-3, the studio-set music contest challenges singer-songwriters to pitch original songs to a panel of producer-judges who are scouting for new material.

Under the deal, the multinational music conglomerate will support local

broadcasters that acquire the remake rights from ITVS GE. Universal will help cast singer-songwriters as the judges, provide prizes and release original music videos, among other things.

In April, the format became the first Chinese talent show to be exported globally when ITVS GE bought the distribution rights from Star China at MIPTV in Cannes. CCTV-3 has since ordered a second season.

Kevin Ritchie •

The Captain and the Contractors

BY MANORI RAVINDRAN

William Shatner has worn a lot of hats in his storied career – actor, spoken word artist and talk show host to name a few – but a hard hat had not been one of them, until he signed up to produce and star in DIY Network's home renovation series *The Shatner Project*. The six-episode, Scott Sternberg Productions-made show, which debuted on October 23, sees the former *Star Trek* and *Boston Legal* star renovate his Studio City, California home with his wife Elizabeth.

The 83-year-old actor purchased the former hunting lodge upon finishing *Star Trek* in the 1970s, but the couple had been contemplating a thorough facelift when they were approached by the network for a show. The resulting renovation is a process Shatner describes as "great fun. Eventually." Now, having prevailed against a "hateful" ice machine and an army of contractors, the actor says his first foray into the world of reality has him tuning in to more home reno shows and plotting a turn on *Naked and Afraid*.

What was your initial reaction to the prospect of a home renovation series?

The house needed a facelift and we were getting ready to do it, so the fact that somebody else was going to organize it and do it within 30 days – whereas it would have taken us many months – seemed like a good thing to do.

How did you find the transition from acting to starring in a reality series?

It was great fun. Eventually. We're being quite honest in the filming of it so what you're seeing on screen is essentially how we're feeling. It's good

that something positive is being done with the house. At the same time, it's being done by strangers and there's an element of anxiety and jeopardy, so it was only alleviated when we were finishing the show.

Judging by the premiere, it seems it was an adjustment for you to have all these people in your home.

It was certainly disturbing and uncomfortable to have so many people looking down our throats.

What was the highlight of the experience and what was the lowlight?

The highlight was everybody leaving and giving us our house back in its positive state. And the lowest was having five contractors all in the same house, all ripping things up. The house was down to its bones and it was too late to do anything about it, and we didn't know what we had.

Would you ever consider doing another show like this?

It's possible. I had fun doing it and I can see how it would work, so it's possible that in the future I would be connected with another show.

If you could join the cast of any reality series out there, what show would it be, and why?

Naked and Afraid – I would join that. Because I'd be afraid to be naked. •



SERIES - SMART & ACCESSIBLE

FONKO SE 2014, 6x26, 3x52, 1x90
The rise of Africa told through its music

FAITH LOVE DESIRE DE 2014, 3x52
World religions and sexuality

24H JERUSALEM DE, FR 2014, 10x26, 1x1440
Jerusalem live during 24 hours, or as a series

DEATH NO 2014, 5x52
As seen around the world: a feelgood series

A MATCH MADE IN HEAVEN IL 2014, 3x45
First time there's a camera at orthodox dates

CONTACT IT 2014, 10x26
The stories behind iconic press photos

SILICON WADI IL 2014, 4x48, 1x52, 1x90
A hightech soap opera

1711 VIDEOS - TRESPASSING BERGMAN
SE 2013, 6x45, 1x107
Today's greatest filmmakers and their master

THINKING EXISTENZ PT 2013, 10x28
Philosophical talks with the smartest minds

IN 80 TRAINS AROUND THE WORLD
USA 2013, 39x 52, 39x26
Youth on trains in more than 50 countries

AMERICA IN PRIMETIME USA 2011, 4x52
Scripted TV entertainment of the last 60 years

SLAVES OF THE SWORD IL 2003, 3x56
Classic connections: Dayan, Rabin, Sharon

MODERN SLAVERY NO 2009, 3x45
There is more slavery today than ever before

ONE OFFS - ENTERTAINING & AMBITIOUS

1989 DK, DE, NO, HU 2014, 1x58/97
The collapse of the Iron Curtain, literally

PARTNER WITH THE ENEMY IL 2014, 1x56
Business women making it in the Middle East

ALMOST FRIENDS IL 2014, 1x58
13 years old pen pals in Palestine and Israel

FIVE DAYS TO DANCE ES 2014, 1x55/70
An ode to youngsters and their power

RADICAL EVIL DE, AT 2014, 1x52/93
Why normal people become mass murderers

FOOTPRINTS OF WAR DE 2014, 1x52
The effect of war on our eco system

